



2023 UK DRUMLINE INFORMATION

Thank you for your interest in the 2023 University of Kentucky Wildcat Marching Band Drumline! We are very excited about this fall's line, and we are looking forward to a great marching season. In order to have the most success as an individual and as a group, we encourage you to prepare for auditions accordingly. Attached you will find details regarding the audition, basic technique concepts, music, and other general information concerning the upcoming season – we look forward to working with you! In order to receive updates to the packet and other drumline-specific information, please make sure you have filled out the WMB 2023 Commitment Form, which can be found on the Athletic Bands Webpage,

<https://finearts.uky.edu/ukbands/athletic>

If you have any other questions, feel free to contact Dr. Joshua Smith (smith.music@uky.edu) in the UK Percussion Studio.

AUDITIONS

As a part of the audition/placement process for the WMB Drumline, we need new members to complete a preliminary video audition. The video should contain the following exercises/cadences, on your instrument of choice:

Fresh Taps (120 BPM)

21 23 (120 BPM)

Triple Rolls (120 BPM)

Euphistic Phantasia or 73 Blue (Both at 116 BPM)

*NOTE: If you record yourself performing on Bass Drum, please perform the splits for Bass Drum #2.

The exercises/cadences do not need to be memorized. Please make sure we can see both your hands and your feet so we can watch you play while you mark time. If possible, we would prefer the video to be on a drum with an audible metronome. If not, please perform on a drum pad with an audible metronome. Please submit the video as a YouTube link. (Unlisted link is fine) Email the links to Dr. Josh Smith.

Your video link is due by Monday, July 10, 2023.

Final placements will be held at the start of Early Week, which is usually the week before UK classes begin. (**Tentative date: Friday, August 11, 2023**) All drumline members are expected to attend all Early Week rehearsals – please plan accordingly for your availability during this time. Specific camp schedules will be provided closer to the start of Early Week. Auditions/placements will take place in both a group and individual environment. Be prepared to play anything in this packet.

All members who complete the audition/placement process are guaranteed a spot in the WMB drumline. Auditions will help determine which instrument a member will play. We encourage you to audition for the instrument you want to play the most, and we will help find a spot that works best for you and for the group. In some cases, you may be asked to switch to a different instrument than you intended on auditioning for, due to seeing potential for you in a new section. (This mainly applies to those auditioning for Bass Drum – keep in mind we may move you around the line, we typically employ a line of 8 basses, so we encourage you to be familiar with your surrounding bass parts). In addition to the playing audition, auditionees will also be evaluated on marching fundamentals and responsiveness as Early Week progresses. We ask all members to remain open to playing any instrument. Once auditions have concluded, instrumentation may change due to band needs.

Regarding audition preparation, we strongly urge members to be confident in their individual playing (timing, clarity, approach, overall sound, etc.) in order to establish a strong foundation within the ensemble setting of the drumline. Your basic fundamentals will be your most significant contribution to the performance aspect of the WMB drumline. All basic skills, especially music reading skills, are important in preparation for auditions and the season.

REGULAR SEASON

Though not required, you are strongly encouraged to memorize all music for the audition, as it makes rehearsals that much easier. Members of the Wildcat Marching Band will learn 4-5 different shows throughout the fall, as well as many stand tunes, pregame arrangements, cadences, and cheers. The skill of quickly learning and memorizing new music every week is crucial once the season starts.

Drums and cymbals will be provided; however, all members of the drumline are required to supply their own sticks and mallets for the audition – please show up to auditions with something to play with. Once you have made your specific spot, we will supply the appropriate sticks and mallets for your permanent instrument. Sticks provided will be the required sticks for the rest of the season. The UK Drumline uses Innovative Percussion at all times. The snare and tenor line will receive up to 4 pairs throughout the season. Those making the bassline will be provided with two new pairs of mallets to start the season. Stick tape will also be provided for each section by the Band for individual section use, but will not remain with the sections once its use is complete. If a student loses the tape, they are expected to replace it. Cymbal line will be provided with black gloves for practice and performance, new pads each season, and 4 strap replacements.

SNARES

The UK snareline plays with traditional grip.

TENORS

Be able to play all warm-up exercises on drum 2. Additionally, the hands should always reset to drum 1 & 2 when not playing.

BASSES

In addition to preparing the “unison” parts of the exercises, please be familiar with all splits. You may be asked to perform exercise splits by yourself.

CYMBALS

As perhaps the most noticeable instrument on the field (both visually and aurally), upper body strength and timing are of utmost importance. In the audition, you will be asked to demonstrate the attached standard crashes in variety of rhythms with a metronome while marking time. Though the individual audition will factor into the results, we will also evaluate how well you work and learn in sectionals.

MARKING TIME

As a section of the WMB, the drumline has the responsibility of keeping time for the rest of the ensemble – timing is key. For this reason, we will be marking time to everything we play. Great timing starts from the ground up. The feet should be placed with the metronome or time source and the hands will play with the timing of the feet, not the other way around. As much as possible, practice with a metronome while marking time. While marking time, your feet should be angled outward at about a 45° angle with the heels together and toes apart. The whole foot will come evenly off of the ground about 1/2” and comes back down on the beat. While not stomping, there should be a firm articulation when placing the foot on the ground to feel the pulse. We will always start off with the left foot.

SOUND

In order to produce the best sound possible on each instrument, several factors regarding approach must be considered. As you play, make sure that you strive to achieve a relaxed yet confident stroke and grip. Your grip should never “choke off” or inhibit the natural resonance of the stick or mallet. Additionally, it is important to utilize the drum’s rebound at all times in order to keep the stick/mallet in motion at all times – any extra pressure in the grip will create an inefficient stroke off of the head. Consistent velocity between all dynamic levels while letting the sticks “breathe” will produce a healthy, full sound. A relaxed forte legato stroke should feel the same in the hands as a relaxed piano legato stroke. An important note about taps: taps make up the majority of all music we will be playing. Strive to feel comfortable playing taps at true piano. For height reference, taps should be parallel to the playing surface (aka 3”). Though we will occasionally refer to heights in terms of inches, these are general (and mostly visual) concepts, not exact sciences. Our ears and eyes ultimately define how we blend and balance between/across sections. You are strongly encouraged to practice in front of a mirror in order to monitor consistency of sounds and heights.

OTHER INFO

Extra drumline sectional rehearsal will occur on Monday or Wednesday nights, from 7:30-8:30pm after rehearsal. In addition, the drumline will meet fifteen minutes early for each rehearsal in order to properly warm up, beginning promptly at 5:15pm. You must arrive early enough to ensure all equipment is in order before the downbeat of rehearsal.

Because your well-being is important to us, please come to auditions ready for athletic activity. Please wear comfortable athletic attire, athletic shoes, water bottle, sunglasses, sunscreen, and EAR PLUGS. Tinnitus is a serious hearing condition that can emerge through careless marching percussion practices. We highly recommend Etymotic Research ER20 ETY-Plugs (\$13, Amazon).

Thank you, and we look forward to making great music together.

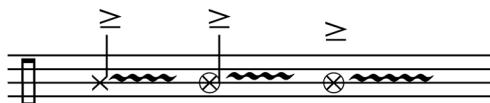
GO CATS!

University of Kentucky MARCHING CYMBAL NOTATION GUIDE
by Joshua D. Smith



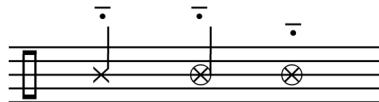
CRASH

This is your standard crash, the most commonly used, and the type you are most familiar with.



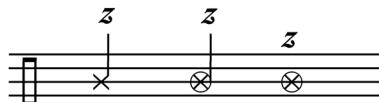
SIZZLE

After producing your crash, let the top cymbal keep contact with the bottom one as you slowly pull it away, thereby creating a “sizzle” sound the entire time.



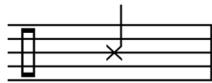
TING

Produce this sound by making contact (tapping) the inner bow of one cymbal with the edge of the other cymbal. The point of contact will resemble the shape of a letter T.



ZING

Start with your cymbals in the shape of a letter T with the edge of one cymbal (ex: right cymbal) touching the inside bow of another cymbal (ex: left cymbal). While maintaining contact, swipe your right cymbal away from your left cymbal to make the “zing” sound.



HI-HAT

Keep the closed edges of the cymbals against your body while opening up the ends that are facing the audience. The desired effect is the closed “chick” sound produced by the hi-hat on a drumset.

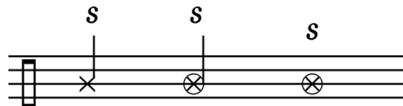
MARCHING CYMBAL NOTATION EXPLANATIONS *continued*

by Joshua D. Smith



FUSION CRASH

Initially crash by thrusting your top cymbal away from you (forward) and pulling it back toward you while maintaining contact with the other cymbal the entire time. The backward motion catches an air pocket between the two cymbals and stops the sound.



SWIRL

To create this sound, circle the cymbals around each other while constantly making contact. The sound should last the duration of the note (ex: 4 beats long for a whole note). The feel and look of this effect is similar to rubbing your open palms around together to get them warm.



CHOKE

After playing a crash, pull both cymbals against your chest to choke off the sound. This is a similar technique used in concert settings. The desired effect is that of a “staccato” sound: short and detached. You might also encounter a situation where the cymbals need to be choked off on a particular count of music, like “beat 3” as shown in the illustration.



SMASH CRASH / CRUNCH

Initiate the crash as a normal crash, but keep the cymbals together (like a hi-hat) after the crash. This creates a sound that is akin to a very loud and “dirty” hi-hat sound.

FLEX

Score

Joshua D. Smith

University of Kentucky Drumline

snares

tenors

8 bass drums

cymbals

sd

tn

8bd

cym

ff

ff

ff

ff

BIG BLUE EIGHTS

Score

Joshua D. Smith

University of Kentucky Drumline

4/4 time signature throughout.

snares: *ff*, R R —, L L —, R R —, L L —, R R —, L L —, R R —, *p*.

tenors: *ff*, R R —, L L —, R R —, L L —, R R —, L L —, R R —, *p*.

5 bass drums: *ff*, R R —, L L —, R R —, R R —, L L —, (add 2s, 3s, or 4s), R R —.

cymbals: *ff*, >, >, > ~~~~~, >, >, > ~~~~~, >, >, Divisi.

10 measures of 4/4 time signature.

sd: *ff*, L L —, R R —, L L —, R R R R L L, L L R R R R, L.

tn: *ff*, L L —, R R —, L L —, R R R R L L, L L R R R R, L.

5bd: R R L R R R R L R R R, L L L L L R L L, R R R R L R R L, R L R R R L R R L, R.

cym: *p*, *ff*, *p*, *ff*, Unis. *ff*.

FRESH TAPS

University of Kentucky Drumline

Joshua D. Smith
Emily Durocher

$\text{♩} = 128$

snare, tenor, bass: the first 8 bars can be played UNISON
(all play the snare pattern) or SPLIT, which is played as written

snares

tenors

8 bass drums

cymbals

sd

tn

8bd

cym

21 23

Score

Joshua D. Smith

University of Kentucky Drumline

$\text{♩} = 110$

snares $\begin{cases} \frac{2}{4} & \text{R } _ \\ \frac{3}{4} & \text{L } _ \end{cases}$ $\frac{1}{4}$ $\frac{4}{4}$

tenors $\begin{cases} \frac{2}{4} & \text{R } _ \\ \frac{3}{4} & \text{L } _ \end{cases}$ $\frac{1}{4}$ $\frac{4}{4}$

5 bass drums $\begin{cases} \frac{2}{4} & \text{R } _ \\ \frac{3}{4} & \text{L } _ \end{cases}$ $\frac{1}{4}$ $\frac{4}{4}$

cymbals $\begin{cases} \frac{2}{4} & > > \\ \frac{3}{4} & > \\ \text{Divisi [A/B]} & \text{Unis.} \\ f & \end{cases}$ $\begin{cases} \frac{2}{4} & \geq + \geq \\ \frac{3}{4} & + \geq \\ \text{Divisi [A/B]} & \text{Unis.} \\ f & \end{cases}$ $\begin{cases} \frac{2}{4} & > \\ \frac{3}{4} & > \\ \text{Divisi [A/B]} & \end{cases}$ $\frac{1}{4}$ $\frac{4}{4}$

sd $\begin{cases} \frac{7}{4} & \text{R } _ \\ \frac{4}{4} & \text{L } _ \end{cases}$ $\begin{cases} \frac{3}{4} & \text{RL RRL RL L R R} \\ \frac{4}{4} & \text{L RLL RLR RLR LL} \end{cases}$ $\frac{4}{4}$

tn $\begin{cases} \frac{7}{4} & \text{accents=12, taps=3} \\ \frac{4}{4} & \text{RL RRL RL L R R} \\ \frac{3}{4} & \text{R L R R L R L R RL} \\ \frac{4}{4} & \text{R L R L} \end{cases}$ $\frac{4}{4}$

5bd $\begin{cases} \frac{7}{4} & \text{RL RRL RL L R R} \\ \frac{4}{4} & \text{R L R R L R L R RL} \end{cases}$ $\frac{4}{4}$

cym $\begin{cases} \frac{7}{4} & \text{R L R R L R L R RL} \\ \frac{4}{4} & \text{R L R L} \end{cases}$ $\frac{4}{4}$

p ff

Score

TRIPLE ROLLS

Joshua D. Smith

University of Kentucky Drumline

snares

tenors

8 bass drums

cymbals

sd

tn

8bd

cym

f

f

f

f

f

f

f

f

p

f

SHIVLEY FLAMS

University of Kentucky Drumline

Joshua D. Smith

snares

tenors

8 bass drums

cymbals

This section contains four staves. The top two staves are for snares and tenors, both playing eighth-note patterns with dynamic markings like > and >. The third staff is for 8 bass drums, showing sixteenth-note patterns. The bottom staff is for cymbals, featuring eighth-note patterns with various rests and dynamics. Measure numbers 4 and 5 are indicated above the staves.

sd

tn

8bd

cym

This section contains four staves. The top two staves are for snare drum (sd) and tenor (tn), both playing eighth-note patterns with dynamic markings. The third staff is for 8 bass drums (8bd), and the bottom staff is for cymbals (cym). Measure numbers 6, 3, and 4 are indicated above the staves. A rehearsal mark 'Divisi [A/B]' is at the bottom of this section, followed by 'Unis.' at the end of the page.

EUPHISTIC PHANTASIA

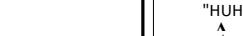
University of Kentucky Drumline

Written by:
 Rusty Wright
 Denny Lewis
 UK Drumline, 1986

snares

"HUH!"   **f**

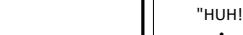
tenors

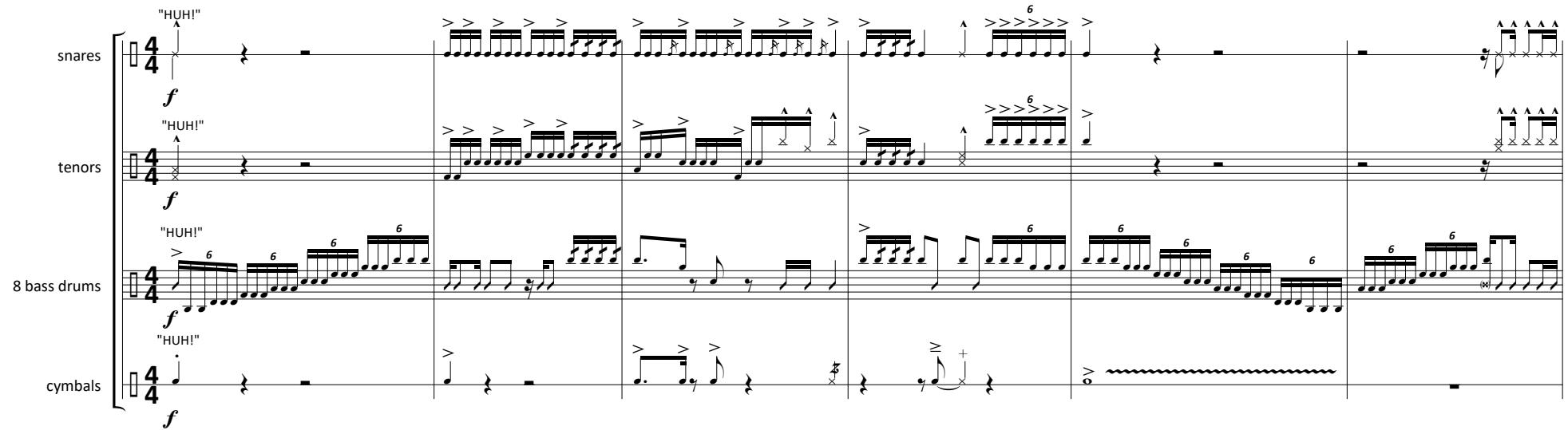
"HUH!"   **f**

8 bass drums

"HUH!"   **f**

cymbals

"HUH!"   **f**



sd

7 stick on stick
L/R R/L B/L R/L L/R R/L RLLRLLRRRLLLRRRLLL R

tn

RLLRLLRLLRLLRLL RLLL RLRRRLRLRLLRLLRLL LLRLLRLLRLRLLRLLRLL R

8bd

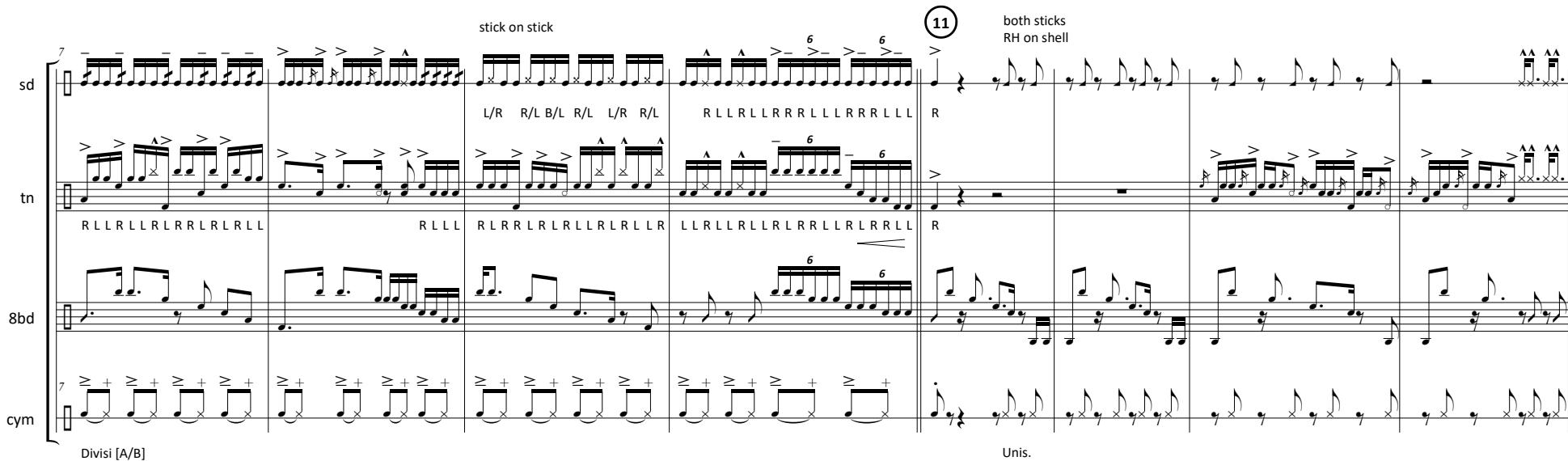
7

cym

7 Divisi [A/B]

(11) both sticks
RH on shell

Unis.



EUPHISTIC PHANTASIA

15

sd: R L L R L L R

tn: > >>>

8bd: R L R R L L R L R R L L R

cym: 15 ≈ ≈

16

sd: R L L R L L R

tn: > >>>

8bd: R L R R L L R L R R L L R

cym: ≈ ≈

17

sd: >>>>>>

tn: > >>>>>

8bd: > >>>

cym: ≈ ≈

18

sd: R L L R L L R L R R L L R

tn: 3 3 3 3 3 3

8bd: R L L L R L L L L R L R

cym: ≈ ≈

19

sd: R R R R R R R R R R R R R R R R

tn: both sticks
RH on shell

8bd: R R R R R R R R R R R R R R R R

cym: both sticks
RH on shell

22

sd: stick clicks

tn: stick clicks

8bd: R R R L R R R R R

cym: 22 ≈ ≈ ≈ ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈

23

sd: R L R L R L R R R R R

tn: 3 3 > > > > > >

8bd: R L R L R L R R R R R

cym: 23 ≈ ≈ ≈ ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈ + ≈

73 BLUE

Score

Joshua D. Smith

University of Kentucky Drumline

4/4 time signature throughout.

snares: Dynamics: ***fff***, **FINE (on last time)**, **stick clicks**, **on rim**, ***mf***.

tenors: Dynamics: ***fff***, **FINE (on last time)**.

6 bass drums: Dynamics: ***fff***, **R R L R L L R**, **R L L R**, **R R R L L R**.

cymbals: Dynamics: ***fff***, **FINE (on last time)**.

7 measures of RH=center patterns followed by a transition.

sd: Dynamics: **R H = center**, **R L L R L L R L R R L L R L R L L R**, ***fff***, ***f***, **11**, ***fff***, ***f***.

tn: Dynamics: **R R L R L L R**.

6bd: Dynamics: **R R R L R**.

cym: Dynamics: **7**.

73 BLUE

13 > > > >
 sd

> > > >>
 tn

> > > >
 6bd

13 >
 cym

16 \m/(>.<)\m/
 BD SOLO
 >
 >

\m/(>.<)\m/
 BD SOLO
 >
 >

\m/(>.<)\m/
 BD SOLO
 >
 >

edge, over snares
 > > > >
 p
 > > > >
 p
 > > > >
 mp

19 >
 sd

> > > >
 tn

6 > > >
 6bd

19 >
 cym

center
 3
 R L L R
 >
 >

fff
 >
 >

fff
 >
 >

fff
 >
 >

24 \m/(>.<)\m/
 TENOR SOLO
 >
 >

ff
 mp
 ff

25

sd *mp* ————— ***ff***

tn *3* *3* *3* *3*

6bd

cym

25

6

p ————— ***ff*** *on rim*

Divisi [A/B]

\m/(>.<)\m/ CYMBAL SOLO

\m/(>.<)\m/ CYMBAL SOLO

\m/(>.<)\m/ CYMBAL SOLO

\m/(>.<)\m/ CYMBAL SOLO

Unis.

31

sd *R R R R R R R* *mp* ————— ***ff*** *(m/(>.<)\m/ SD SOLO*

tn *L R L L L R* *R R L L R R* *LLR*

6bd

cym

31

L ***ff*** *(m/(>.<)\m/ SD SOLO*

ff *(m/(>.<)\m/ SD SOLO*

ff *(m/(>.<)\m/ SD SOLO*

ff

73 BLUE

sd "WE ARE U K" R L L R R R L R R L L L 39 3/4 fff 4/4

tn "WE ARE U K" R R R L L L R R R L L L 3/4 fff 4/4

6bd "WE ARE U K" 37 > 3/4 fff 4/4

cym "WE ARE U K" 37 > 3/4 fff 4/4

43 4/4 D.C. AL FINE

sd R R L L R R R L L R 4/4

tn R R L L R R R L L R 4/4

6bd R R L L R R R L L R 4/4

cym R R L L R R R L L R 4/4

D.C. AL FINE

D.C. AL FINE

Divisi [A/B]

73 BLUE

snares

Joshua D. Smith

University of Kentucky Drumline

FINE (on last time) stick clicks

11

16 \m/(>.<)\m/
BD SOLO

24 \m/(>.<)\m/
TENOR SOLO

28 \m/(>.<)\m/
CYMBAL SOLO
on rim

32 \m/(>.<)\m/
SD SOLO

33 "WE ARE U K"

39

D.C. AL FINE

4

fff

mf

on rim

R H=center

R L L R L L R L L R L L R L R

edge, over snares

center

R L L R L R

p

fff

\m/(>.<)\m/
CYMBAL SOLO
on rim

R R R R R R R

mp

ff

3

6

mp

"WE ARE U K"

R L L R L L R R L L R L R

6

6

3

fff

R R L L R

R R L L R

73 BLUE

tenors

Joshua D. Smith

University of Kentucky Drumline

FINE
(on last time)

4

fff

R R L R R L L R L L R L R L L

7

R R L R R L L R L L R **11**

fff **f**

14

ff

16 \m/(>.<)\m/
BD SOLO

24 \m/(>.<)\m/
TENOR SOLO

28 \m/(>.<)\m/
CYMBAL SOLO

23

fff

p

fff

6

L L L L **p** < **ff** on shell

29

mp

32 \m/(>.<)\m/
SD SOLO

R R L R R L L R R L L R R L

"WE ARE U K"

39

fff

D.C. AL FINE

< R R R L L L R R R L L L < **fff**

73 BLUE

6 bass drums

Joshua D. Smith

University of Kentucky Drumline

FINE
(on last time)

4 R R R L R R R R L R R R R L R R R R L R

9 R R R L R R R R

11

16 \m/(>.<)\m/
BD SOLO

17

23 \m/(>.<)\m/
SD SOLO

24 \m/(>.<)\m/
TENOR SOLO

28 \m/(>.<)\m/
CYMBAL SOLO

32 \m/(>.<)\m/
SD SOLO

"WE ARE U K"

39

D.C. AL FINE

40 R R L R L R L R L R R L R L R L

73 BLUE

cymbals

Joshua D. Smith

University of Kentucky Drumline

FINE
(on last time)

11

16 \m/(>.<)\m/
BD SOLO

24 \m/(>.<)\m/
TENOR SOLO

28 \m/(>.<)\m/
CYMBAL SOLO

32 \m/(>.<)\m/
SD SOLO

39

"WE ARE U K"

Divisi [A/B] Unis.

Divisi [A/B]

FINE (on last time)

fff

ff

mp

fff

mp

ff

mp

ff

fff

D.C. AL FINE

Score

FLY

James Vilseck

WMB Drumline 19

Snareline

Tenorline

Bass Drums

Cymbal Line

S.Dr.

T. Dr.

B. Dr.

Cym.

6 Rims

Vocal: "Go Big Blue!!!"

mf

Hand Muffle

Shells

mf

f

Sizzle

At Edge

Center

SC

R l r r l l

f

HH

7

p

r l

r i r L L r i r i r l r

f

7

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This is a detailed drumline score for the WMB Drumline 19 performance 'FLY' by James Vilseck. The score is organized into eight parts: Snareline, Tenorline, Bass Drums, Cymbal Line, S.Dr., T. Dr., B. Dr., and Cym. The tempo is set at 116 BPM. The score includes vocal parts with the lyrics "Go Big Blue!!!". Various drumming techniques are indicated throughout the score, such as Rims, Shells, Hand Muffle, and Sizzle. Dynamics like ff, mf, f, and p are used to control the volume. The score is divided into measures, with some sections labeled with letters (e.g., At Edge, Center, SC, R l r r l l) and numbers (e.g., 1, 2, 3, 4, 5, 6, 7). The B. Dr. part features a prominent bass drum line. The Cym. part provides a rhythmic foundation. The overall composition is dynamic and varied, reflecting the complexity of the 'FLY' routine.

Fury 19

2

S. Dr.

R Hand Pancake **14**

T. Dr.

B. Dr.

Cym.

Down the line visual

Backstick

ff **f** **mf**

Rims Crossover **22**

Stick Shot

Vocal and Visuals

Hand Muffle

Fusion

ff

S. Dr.

T. Dr.

B. Dr.

Cym.

26

Vocal: "C-A-T-S Cats! Cats! Cats!"

R L... *mp*

30

Vocal: "C-A-T-S Cats! Cats! Cats!"

Vocal: "C-A-T-S Cats! Cats! Cats!"

mf

f

26

Tap Choke

Vocal: "C-A-T-S Cats! Cats! Cats!"

fff

S. Dr.

T. Dr.

B. Dr.

Cym.

32

SC

L r I R R L

ff

R R L R L R

R I r L R I r L R I R R L R L

R

R L L R L R L L R L R

ff

R L L R L L R L R L R L R L R

R

R L L R L L R L R L R L R L R

ff

R L L R L L R L R L R L R L R

R

ff

Snareline



WMB Drumline 19

James Vilseck

1 =116 Vocal: "Go Big Blue!!!"

ff

6 Rims

7 At Edge SC Center R Hand Pancake **14**

p **f** **ff** Rims Crossover

15 Backstick Down the line visual Stick Shot **f**

mf **ff** **f**

21 **22** Vocal and Visuals

mp

26 Vocal: "C-A-T-S Cats! Cats! Cats!"

30 SC

ff

34 **ff**

Snareline drumming score with various performance markings, dynamics, and vocal parts.

The score consists of eight staves of musical notation for snare drum. It includes performance instructions such as 'At Edge', 'Center', 'R Hand Pancake', 'Backstick', 'Down the line visual', 'Stick Shot', 'Vocal and Visuals', and 'C-A-T-S Cats! Cats! Cats!'. Dynamics like 'ff', 'mf', 'p', and 'f' are used throughout. The vocal part 'Go Big Blue!!!' is at the beginning, and 'C-A-T-S Cats! Cats! Cats!' is towards the end. The tempo is marked as =116.

Tenorline



WMB Drumline 19

James Vilseck

Vocal:
"Go Big Blue!!!"

The score consists of eight staves of musical notation for tenor drum. Each staff includes a tempo marking of $=116$, dynamic markings such as **ff**, **f**, **mf**, **mp**, and **ff**, and various performance instructions like "Hand Muffle" and "Shells". The score features vocal parts with lyrics "Go Big Blue!!!" and "C-A-T-S Cats! Cats! Cats!". Measure numbers 6, 14, 22, 29, and 30 are indicated above specific measures. The notation uses standard musical symbols like eighth and sixteenth notes, along with unique symbols for drum strokes and rests. Rhythmic patterns are often grouped by vertical bars or brackets, and specific hand movements are marked with letters R and L.

Measure 6: Hand Muffle, Shells. Dynamic **mf**. Pattern: RLL RLL, RIIRII, RLL R, RLR LRR, RLL RLLR, RLRLRLR, RLRLRLR, RLRLRLR, RLRLRLR.

Measure 7: Pattern: r1, rIRL, LrlRlrl, rRl, RLRLRLR, RLRLRLR, RLRLRLR, RLRLRLR.

Measure 14: Dynamic **ff**. Pattern: r1r1rlrlrlrl, RLRLRLRL, RLRLRLRL, RLRLRLRL, RLRLRLRL.

Measure 22: Hand Muffle. Dynamic **mp**.

Measure 29: Vocal: "C-A-T-S Cats! Cats! Cats!". Dynamic **ff**. Pattern: R, RLrr11RLrr11rL, RLrlrlrlrlrl, RLRLRLrl, RLRLRLrl, RLRLRLrl, RLrlrlrlrlrlrl, RLRLRLRLR, RLRLRLRLR.

Measure 30: Dynamic **ff**. Pattern: RLRLRLRLR, RLRLRLRLR, RLRLRLRLR, RLRLRLRLR, RLRLRLRLR.

Measure 32: Dynamic **ff**. Pattern: RRRLLR, R1rlR1rlR1RRLRLR, RLLRLRLRLRLRLRLRLR, RLLRLRLRLRLRLRLRLR.

Bass Drums



WMB Drumline 19

James Vilseck

♩=116

3 3
Vocal:
"Go Big Blue!!!"
R L L R L L R R R R R R R R R R R L R L R R R R R R R R
ff

[6] f
mf
R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L
ff

12 3 3
14 f
mf
R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L
ff R L
mf R L
ff R L

18 3 3
22 > 3 3
R L R L R
ff R L R L R
f

23 3 3
R R L L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L
Vocal:
"C-A-T-S Cats! Cats! Cats!"
mf

28 30 > > > > >
R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R
f R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R
ff

34 >
R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L
ff

Cymbal Line



WMB Drumline 19

James Vilseck

1 = 116 Vocal:
"Go Big Blue!!!"

6 Sizzle **3**

10 HH **14**

ff **f** **mf**

17

Fusion

22

ff

25

Vocal:
"C-A-T-S Cats! Cats! Cats!"

30 Tap Choke

fff

32

ff

Drum notation for Cymbal Line, featuring various rhythmic patterns, dynamics (e.g., ff, f, mf, sizzle), and vocal parts. Measures 1-6 show a cymbal pattern with a vocal part. Measures 10-14 feature a High Hat (HH) pattern. Measures 17-22 include a "Fusion" section. Measures 25-30 feature a "Tap Choke" technique. Measures 32 concludes the piece.